



ATTRACTIONS FOR WEEK.

GRAND THEATRE—The Cowboy Ranger, all the week, beginning tonight. Matinees Wednesday and Saturday.

ORPHEUM THEATRE—Advanced vaudeville, all the week, beginning tonight. Matinees daily except Monday.

LYRIC THEATRE—Camraphone, moving picture, all the week, with daily matinees.

The production of "Coming Thro' the Rye," the musical comedy which comes to the Salt Lake theater for the entire week of conference, will show how much can be accomplished in making a practically new entertainment without disturbing the main points of a stage work. As formerly given here, "Coming Thro' the Rye" was a modestly of genuinely funny comedy and bright, catchy music. Many of the songs and sayings which were original to this piece became so widely popular that they were seized upon by the promoters of other performances and were so generally enjoyed and so generally repeated by the vast throngs who heard them in their original place that they have naturally become widely familiar. In order to make "Coming Thro' the Rye" as interesting as ever, only the best of last season's features and scenes have been retained, and numerous new musical numbers and comedy incidents have been introduced. Tom Waters, who plays "Nott, the tailor," is said to have greatly improved this part and to have aided all the others in the cast in building up theirs. This work of rejuvenating "Coming Thro' the Rye" was carried on all summer and the results will no doubt be thoroughly appreciated by all who witnessed the performance when last presented in this city and who attend the forthcoming production. All of the scenery and costumes have been specially gotten up for the present tour, and these are said to be much more elaborate and beautiful than formerly. The sale of seats for "Coming Thro' the Rye" opens Thursday.

The Grand closed its season of expensive, high-class stock plays and is back in old fields. Beginning tonight with the initial appearance in this city of the Peizer company of New York in the new Western play, "The Cowboy Ranger," the Grand will be the home of melodrama—melodrama of the most modern advanced type, and of the kind that has in the past never failed to pack the popular playhouse to the doors with a theater-going public that wants dramatic plays presented realistically. The management of the theater on arranging to cater to the wishes of the patrons of the house has provided for the most elaborate production of the melodramas secured for presentation. Special scenic artists have been engaged, and special stage carpenters, who can build the realistic and thrilling scenes required in the plays of the melodramatic stage today.

In opening the engagement of the Peizer company, "The Cowboy Ranger," the management of the Grand has selected a new play to Salt Lake, for it is a piece but recently completed in New York by George W. Scott, the author-actor. Mr. Scott wrote "The Cowboy Ranger" while in New York this last summer, taking action and story from data secured after years on the Western plains and in the hills as a cowboy. Mr. Scott has ridden the range with the best cowboys of the West, and he knows whereof he speaks in writing "The Cowboy Ranger." The locale of the drama is laid in and about Texas, the first act opening on a ranch in that state. Indians, cowboys and Mexicans, to say nothing of United States soldiers and half a dozen other characters are introduced during the action of the story. Some sensational climaxes will be given in the forthcoming production. Chief among these will be the famous scene in the third act. The scene shows the Indians about to attack the stockade. San Diego Red, the cowboy hero of the play, with a spirited horse, makes a dash through the circle of Indians, escaping unhurt from the rain of bullets, and goes for aid. The attack of the Indians is represented with great dash and vigor. The act closes with the arrival of the cowboy rangers, who, after a pitched battle with the Indians, defeat them and drive them off. Nothing more realistic than this scene can be imagined, presented as it will be next week by the Peizer players.

Mr. Scott as San Diego Red has a character with which he can do much. It is a heroic part and requires great versatility in portraying. Among those associated with him in the company are Matthew Kohler, Jessie E. Terry, Dorothy Marke, John Davis, La Petite Ruth, Frederick Allen, Bertha Hart, Earl Pingree, Waldo Conkle and others. A big feature of the engagement of the company will be the appearance of different members of the cast in specialties. La Petite Ruth, particularly, is to appear in a number of singing and dancing specialties. La Petite Ruth is playing her first engagement in this country, coming here after a most successful engagement in the music halls of Paris and London, where her dancing created a sensation. Mr. Scott will himself introduce several specialties.

A bill of merit and high excellence will be offered by the Orpheum all this week, with daily matinees. Miss Janet Melville and Miss Evie Stetson, two of America's most representative entertainers, are the headliners. They both have had exceptionally successful stage careers and are valuable acquisitions to the ranks of vaudeville. They sing, dance, give impersonations and tell direct stories with a charm and grace that are winning and fetching. They sing original topical songs with a keen understanding of local conditions that keeps their audience in fine humor and spirits. Mike Bernard and Miss Blossom Seely have a clever musical act that has proven a popular attraction everywhere. They are announced as the "ragtime virtuoso and singing comedienne." Mike Bernard can play on the piano all that can be done by any man. He is an artist, thorough and through. A recommendation that would get him place and position in any music hall in



EVIE STETSON.
Headliner at the Orpheum All This Week.

the world is the fact that he played for Tony Pastor in his Fourteenth Street theater for ten consecutive seasons. He is a regular matinee ragtime pianist and there is no trick or freak stunt known to pianists that Bernard cannot perform. Miss Seely sings negro songs with such perfect dialect and in such an imitable manner that she is to be classed as a headliner in her field. She also dances perfectly and has a record second to none in the field of footwork. A one-act sketch, "Sweethearts," by that gifted author, Sir W. S. Gilbert, who wrote "Mikado," "H. M. S. Pinafore" and "The Pirates of Penzance," etc., will be presented by two old-time Salt Lake favorites, Mr. and Mrs. Connelly. Mr. Connelly was one of the popular actors at the Grand in the days of the historic stock company that played there. He also is remembered as being the man who brought Victory Bateman out here last year. Mr. and Mrs. Connelly are performers of skill and possess wonderful talent and have great powers of delineation, and with this altogether pleasing sketch as the vehicle to display their abilities they are sure to prove an entertaining attraction. The sketch is one of those bits wherein is portrayed the human emotions with just enough pathos to give it a heart interest and enough comedy and humor to make it entertaining, refreshing and enjoyable. A European act is what Dolech and Zillbauer will offer. They come to America expressly engaged to appear in the Orpheum circuit theaters, and so far they have been eminently successful. Their act is known throughout Europe as the "Viennese Street Singers," in which the characteristic traveling minstrel is portrayed on the stage. Their music is melodious, tuneful and sweet, and they are artists in their line who always please. The Okuras will supply the acrobatic part of the programme, a Japanese man and woman. Okura is remembered from his appearance here last season, when he equaled something of a sensation by his skillful and dexterous foot balancing. He performs with such perfect precision, speed and accuracy that his act is truly marvelous. This year he is even better than before, which means that an entertaining show

is to be expected. The greatest single act in vaudeville will be offered by Maurice L. Cooke. He is a combination of acrobatics, comedy, monologue and dancing. He executes with agility and precision some of the fanciest steps known to dancing, and his acrobatic comedy work is of a very high order. He introduces some of the most ridiculously funny and ludicrously laughable features imaginable. At one time he jumps through a window, and by one way or another he appears to have plunged into a lake of water, with the waves on the shore plainly visible. He turns somersaults over countless chairs and he swings on a lamp post until you fear he never will alight without breaking every bone in his body. Mr. Cooke's collection of new music will be heard, as the orchestra will render "The American Festival" overture, also a selection from the Oscar Strauss operetta, "A Waltz Dream," and march "Cheer Up, Cheer Up, Will Soon Be Ripe," by George W. Meyer. Then there will be two interesting films shown by the kinodrome, "Music and Poetry" and "Nobleman's Rights in the Fourteenth Century."

The Camraphone at the New Lyric this week gives a historic reproduction of Patrick Henry delivery his speech in which appears that famous line, "Give me liberty or give me death." The reproduction of historic events is an innovation, but it is captivating and cannot fail to please. History and art and humor walk hand in hand with the Camraphone. With Patrick Henry as a headliner, the Camraphone gives a sketch entitled, "At the Village Post-office," where a fiddle is made to talk. Taylor and Wallace do a colored stunt, and "Peggy Brady" is a happy skit which shows a "Night in Bohemia" and "The Political Boss" to perfection. What will be regarded as the most artistic and novel picture ever shown in Salt Lake is that showing Australian dances. The pictures are prettily colored and should become very popular. Another picture shows a number of athletic feats and a wrestling match, after which a dash of humor is thrown in the shape of "Mechanical Legs." For good measure another bit

of humor is given in "Sedan Chair." Matinees at the New Lyric will hereafter begin at 2 o'clock and the Camraphone will entertain until 5. This change in time is for the school children.

Miss Hope Booth, the dainty comedienne touring the Orpheum circuit in George M. Cohan's "A Little Blonde Lady," has been called by dramatic writers, the "American Cleo de Merode." During her present engagements in the Lyric, Miss Booth intends giving special matinees of playlets by Clyde Fitch, Channing Pollock, the late Kenneth Lee and Rachel Carruthers.

Manager Schumacher of the Auditorium dancing reception is arranging for a number of pleasing and special features for conference week, with many numbers added to the regular

In Playhouses of New York

Special to The Tribune.

NEW YORK, Sept. 26.—James K. Hackett returned to his first love, romance, on the stage of the Hackett theater at this week, when he revived "The Prisoner of Zenda," the first of the series of romantic plays in which he found success and which established him in public favor as a "star." It is this year since Hackett made his bow as the Anthony Hope hero, yet the enthusiastic applause of the crowd proved the drama had not lost its appeal in the face of a strong tendency at present toward rugged realism. The actor carried himself as bravely as in the days of old, and he looked as much the part of the young and chivalrous Ransedyl as ever. The play is a romance of the cloak-and-sword brand, and masks and mixed identities have their places in it. The whole invention is simply romantic in its nature, and does not pretend to anything more. Ransedyl is just such a dashing cavalier as might be expected to step from the pages of Dumas, and Hackett makes his daredevil nature clear. Hackett is assisted by several players who were with him in the first production. Prominent in the support are Brigham, Joyce, Arthur Hoopes, Carl Ahrendt, Mabel Rosebuck, Nina Morris and Allison Skipworth. Hackett plans to follow "The Prisoner of Zenda" with revivals of "Rupert of Hentzau" and "Dog Caesar's Return."

Ezra Kendall, with his high hat, his quaint sayings and his conversational way of telling them, is back in vaudeville. His name is this week emblazoned on the electric sign in front of Keith & Proctor's Fifth Avenue theater. The star of "The Vinegar Buyer" has taken on weight during his tour in the legitimate. His face has rounded that he looks more like a molluscos buyer, but that apparently has helped to make his methods the more unctuous. He makes his entrance to "Turkey in the Straw" and promptly reels off a few verses designed for in-laws, but the general good feeling of the human race. He hastens from the stanzas to telling various incidents that strike him as worth while repeating. They might not have been worthy of note had the happenings been to the usual man. Having happened to Ezra, his manner of occurring assumed such ludicrous form in the recital that every one is wondering why such things never happen to them. Ezra is so warmly welcomed on his two-day return that he comes out again and tells a few more that he says he might just as well have told at first.

Broadway players presented "The Devil" in the Metropolitan theater, and that uptown audiences could sense the subtlety of the Molnar play was proved by the applause that greeted the work of the whole company. Edward Emory had the name role, Rebecca Warren was the wife, Walter Greene the artist. The adaptation was made by Will J. Jones and it was staged by Frank Hatch. Several additions were made to the ballroom scene.

David Belasco opened his Stuyvesant theater on Tuesday night for the season with "The Fighting Hope," with Miss Blanche Bates in the stellar role. The play, by William J. Hurlbut, is an American drama of today and is a virile one, with many strong situations. Miss Bates scored for usual success.

Because of the sudden illness of Margaret Fielding the Majestic theater was not reopened Monday night, and a large audience assembled to witness the first performance of "Father and Son" by the American Players and Son. The play, by William J. Hurlbut, is an American drama of today and is a virile one, with many strong situations. Miss Bates scored for usual success.

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evening dances and concert. During the week a big business has been done, and the unique plan adopted by the management is meeting with much favor among local amusement seekers. The improvements started about ten days ago have been completed, and the floor, which had been somewhat cut up by roller skates, is now in perfect condition from the work of resurfacing. The management has decided to render a programme each evening, except Sunday, beginning at 8 o'clock.

Helen Gertram, the popular American prima donna, now on the Orpheum circuit, writes that she is just completing a three-act musical comedy, which has been accepted in the scenario form by Henry W. Savage.

NAT REISS CARNIVAL COMPANY
Will Present a Bunch of Girls in Sheath Gowns at the State Fair.

Nat Reiss, the carnival king of the West, claims the distinction of being the first carnival manager to present the famous director's gown. In the "Merry Widow" show, which is one of the many feature attractions with this company, the women appear twenty strong in the famous creation of the French gownmakers, known as the Sheath or Director's gown. Mr. Reiss has spent considerable money on this attraction, and he has succeeded in gathering around him a troupe of singing and dancing girls who are recruited from the ranks of musical comedy. These same "broilers" were the hits of the Washington state fair two weeks ago at Spokane, where the carnival showed. The carnival in its entirety has been signed up by the management of the Utah State Fair association, and will be one of the stellar features on the fair grounds.

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ALL CONFERENCE WEEK.

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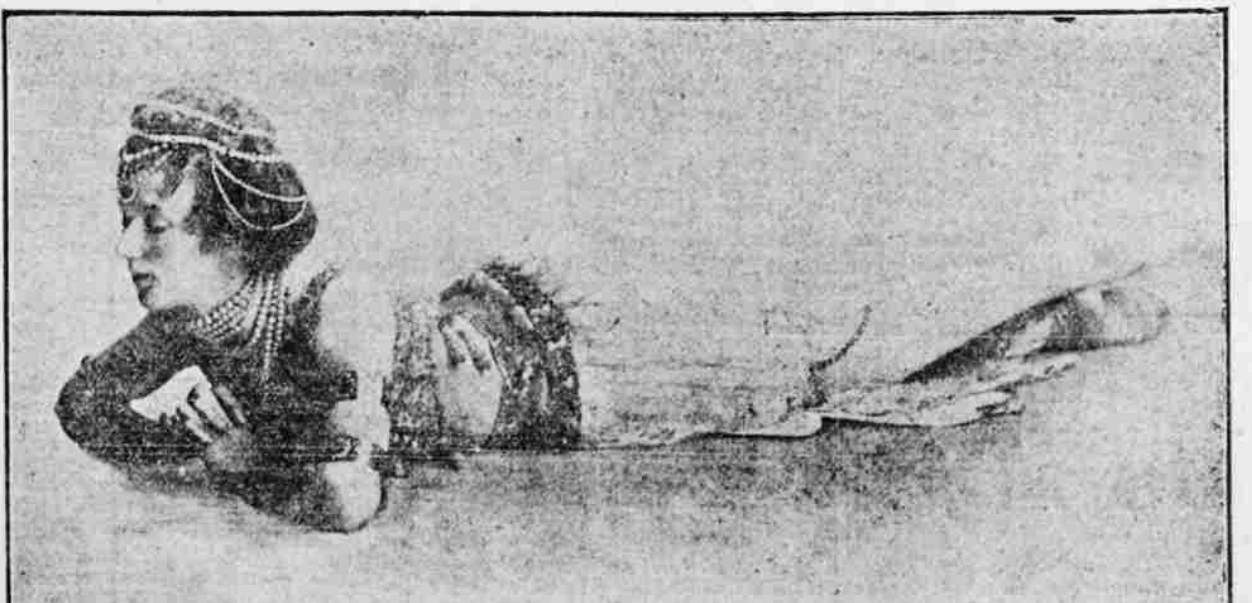
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MARGARET TAYLOR.

The Sensational Salome Dancer, in "Coming Thro' the Rye," at the Salt Lake Theater Next Monday.